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right angles, thus taking up a corner; a third and completely enclosing side consisting of a curved sweep or segment of an oval. Other shapes of cars are oval, square and oblong.

The form or build of car will necessarily, to some extent, influence the determination of fittings and decorations, which may range from the tastefully simple to the luxuriously rich in materials and style. Whatever the adornments, admirable artistic effects are obtained by the admission of light from above.

It was this falling light that the great Rembrandt invariably selected for his interiors and even for his figures.

To secure it the shaft should be crowned by a roof skylight, and the ceiling of the car be set with panels of lightly stained glass in mosaic or other forms, the colors either permeating it or forming only a coating, which allows of any design being executed by removing, by grinding, a certain portion of the colored glass, the white glass forming a background, or plain glass painted with enamel colors and subsequently fired.

In scenes painted on glass the treatment for an elevator should be lightsome and the colors gay. Aurora careering with her steeds, cupids or winged angels among billowy-tinted clouds, or goddesses scattering flowers, would be ambitious but appropriate subjects; or the ceiling panels may have simple borders of leaves, flowers and berries, the center consisting of squares, octagons, etc., of self-colored glass of delicate hues. These forms of treatment may be adopted of reticulated woven work in bright brass or other open design.

Carved woodwork has been much resorted to by builders for ornament of roof and sides, too often, however, partaking of an upholstery-like effect, and with a baffling number of projections unsuited to the moderate space to be adorned and the close position of the gazer; where the carving itself is good it has frequently too heavy an aspect. Different hued woods in framework and panels, and in capitals of pilasters and friezes are used with good effect.

We incline to favor paintings on panels, whether on the wood, on canvas, or on silk. In our rooms paintings merely hang as appendages to the wall, and thus as compared with their appearance if set in recessed panels, lose some of their effect.

Let the private elevator car be made by all means an artistic cabinet. True, the objects portrayed are only caught sight of for a few moments, but what pleasure may be concentrated in a momentary glance! Flowers, particularly rare exotics, presenting novelties of form and arrangement of tints, will perhaps answer best.

Linings of sofa seats need, by no means, be in dark colors; velours may be obtained of any hue or pattern to harmonize with carpets and other surfaces. Oriental rugs in bizarre patterns and affording a delightfully soft tread, may complete the adornments.

With the glass roof linings we have suggested, the lights for night illumination may be set outside and above the car, thus displaying to advantage the designs.

With the elevator at rest on the ground floor it virtually provides an additional room, affording an opportunity for many an enjoyable and private *tête-à-tête*, whether as to love or less momentous affairs.

The illustrations in this article are from elevators made by Messrs. Clem & Morse.

### SOME HOUSEHOLD HINTS.

By JAMES THOMSON.

IN perusing the magazines of the day, and more particularly those exclusively devoted to the interests of household art, one cannot fail to be interested in the communications that appear from time to time giving the personal experiences of the writers in the beautifying and improving of the home interior.

The greater number of these recitals are presumably from the gentle sex, and the results of these efforts in home adornment, judged from the standpoint of the writers, seldom prove other than eminently satisfactory. One needs but study with ordinary diligence, should one wish to acquire the art of producing any and everything from the inexpensive trifle, useful or otherwise, to the complete article of household furniture, and these from materials which from their poverty would, we fear, often discourage the less venturesome although more proficient professional.

We have read somewhere of a notable achievement in the last mentioned field of female endeavor—a combined sofa and bath tub, made, if we remember right, from a discarded packing box.

Of such experiences there is one feature which is very noticeable, the failures are never recorded, doubtless for the reason that there are none worthy of mention; it would certainly be ungracious to suggest otherwise. It matters but little to our fair amateur that the glue she is using fails to complete its promise when brought to the test of rendering service, although it will stick to the fingers, yet will it refuse to hold the joint when wanted. Repeated efforts making matters worse, it becomes necessary at last to resort to hammer and nails, and although the latter may split the wood seemingly beyond redemption, woman's persistence carries her to final, and in her own opinion, complete success.

Nor yet will it discourage her to find that the shellac or varnish—which she, possibly for the reason that she wants the best, procures at the druggist's—fails to present results other than those suggestive of a coating of molasses. The hairs in the brush with strange perversity persist in becoming detached, mixing with the varnish and in due course are deposited on the article under treatment; this last form of annoyance is fondly imagined unavoidable, and mature reflection may only bring consolation in confirmed belief.

It is well that the novice fails to perceive faults in workmanship that to the professional eye may be prominent enough; were it otherwise, early discouragements might prevent further efforts; the mere endeavor to accomplish is to be commended, be the results what they may; experience will soon show the weak spots in the armor. The standard of excellence we erected yesterday will be found unfitted for to-day, and that of to-day we will find necessary to surrender for the higher and better one of to-morrow.

While that hard master, experience, will teach the novice her mistakes in due time, yet it is quite possible that a hint in due season may enable her to accomplish, with a fair degree of success, what she from defective methods has found difficult of attainment heretofore. While it may remain an open question whether there is more than one correct way of doing a thing, there can be no disputing the fact that the wrong ways are innumerable, and that we in our first attempts are much more likely to choose one of the latter methods than the former; to exemplify the truth of this statement, it is only necessary to point to the reckless manner of using varnish by the uninitiated.

Now, to the average housekeeper, particularly as the Spring time approaches, the name of varnish suggests unlimited possibilities in the way of furniture rejuvenated and the regeneration of interior woodwork in general. To our modern Penelope the house contains but few articles of furniture but what would be the better for an occasional coat of shellac or varnish; that this is a mistaken idea is to be seen in the many fine pieces of work nearly ruined as a result of such treatment.

Should we take it for granted that furniture has been properly finished when new, it is unlikely to require any more varnish afterwards. Should you apply it to the surface, nothing is added but the vulgar glitter of extreme newness, necessitating rubbing down with pumice and oil to make it again presentable in appearance.

Should the article be in so bad a condition as to require repolishing, which of course is among the possibilities, there is but one way to do it satisfactorily, and that is to send it to some reliable workman, who to do it properly will require to begin at the foundation, scraping the old finish entirely off and applying the new varnish to the wood. But as it is entirely probable your furniture is simply scratched and dented and looking the worse for wear, there will be no need to go to this extreme.

Procure some benzine, mix with it some *raw* linseed oil, apply with a stiff brush. A cloth would do, but a brush is best, as it will go into the crevices better; wipe off with a cloth, rubbing the surface until dry, and we venture to say you will be surprised at the improved appearance; the effort will well repay you, and by repeating, say, once a week, you can thus keep your furniture looking fresh and free from the very appearance of that impartial but certain indicator of neglect—dust.

We may mention another excellent article for the purpose, very similar to the furniture creams used by our grandmothers. Take some bayberry tallow and dissolve it in benzine or spirits of turpentine over heat, to the consistency of a paste; apply this in the same manner as the other, rubbing dry as before.

But to those who are chained to their idols we would address a word; should you persist in using varnish use it thin, the thinner you use it the less harm you can do. As ordinarily bought in small quantities it will often be found too thick,

when in this state the most expert worker will fail in doing satisfactory work with it. Let me here give you a suggestion in regard to the brush you use; for small surfaces a flat brush will be found the best, but it makes little difference as to the shape providing the quality is good. There can be no economy in a bad one, get the best and before you begin to use it soak it well in water, so the bristles won't come out when you get to work.

In applying the shellac use it sparingly; by deluging your work with it you will lay up after-remorse when you find it has dried in ridges and little pools; do not, after you have finished one part, return to it again before it is dry, and on no account disturb the surface before it has "set" thoroughly, which will not be for a number of hours. Of course there are many things that experts may do, and that successfully, that it would not be advisable for the uninitiated to even attempt.

In the finishing and after-care of hardwood floors the paste of bayberry tallow, before mentioned, will be found invaluable applied to the wood, and after being allowed to set for some time then vigorously scrubbed with a stiff brush to bring it to a polish, we can confidently assert there can be found nothing so satisfactory. The sticky feeling that is peculiar to bees'-wax will here be found entirely absent and dirt will not for this reason so readily accumulate. Should you desire to stain your floor you can do so in the usual way, or the coloring matter may be mixed in the tallow and rubbed well into the grain. Whatever the finish you adopt do not use shellac or varnish for a floor, a few days' wear and it will show the marks of usage, becoming an eye sore in a short time unless refinished.

AMONG the few really great pictures American art has produced is William E. Marshall's "Christ." It is a colossal head, the canvas being ten feet high, and is realized with a nobility and a loftiness of spirit akin to that which actuated the old masters. This magnificent work has been with the painter a labor of ten loving years, in which he has lived with it as with a living thing. The critics have seen and endorsed it without a dissentient voice, but the great public to whom it must eventually appeal is as yet aware of its existence only through the press. Its first general exhibition will be given in the art gallery of the New Orleans Exhibition, where it holds the place of honor at one end of the enormous hall in which the collection of pictures will be displayed. The "Christ" belongs in a public museum and will, doubtless, eventually find an abiding place in our noble gallery in Central Park.

THERE is no safer investment for anyone who can afford to wait for his returns than in good pictures. The men who were wise enough to buy Corots, and Millets, and Meissoniers, when they were still the productions of unknown painters, gained fortunes by them fifteen years ago. Fortune was selling good pictures for less than a hundred dollars. Last month a microscopic sketch of his was sold in London for 25,000 francs. Given good judgment and moderate means and anyone can fill his house with works of art which will be a delight to him at all times, and which will represent an investment on which the interest is compounding all the while.

THERE is every likelihood that a military museum will soon be established in this city. The Military Service Institution, at present located on Governor's Island, is doing its best to gather means to remove to New York. The collection of the museum is already very varied and interesting, as the new catalogue, compiled by Genl. Rodenbough, the secretary, attests, but its location renders it almost inaccessible to the general public. The opening of such an institution in New York would be of incalculable value and interest from a historical standpoint, and cannot come about too soon.

Now that the banjo has become a popular instrument in high life, the hand of caprice and luxury has been set upon that once humble instrument with the usual result. Nickel plated or silver-gilt banjos thrill under fashionable fingers and the touch of art is required to adorn the sheepskin with its daintiest devices. But we hear no banjo playing in polite society which will bear comparison with that of the wayside cabin, nor any melody in the parlor which can touch us like that of the camp fire among the pine barrens, where the player plays because he loves to and not because it is the style.